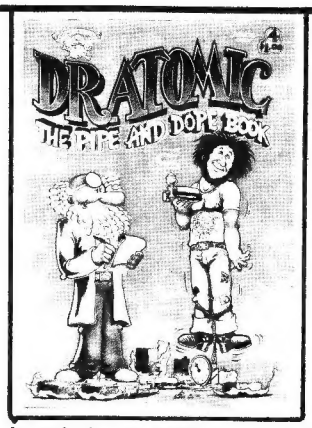
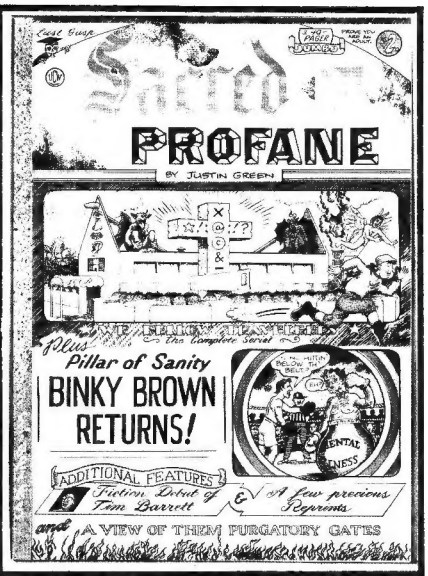
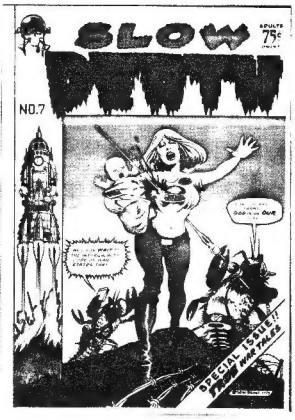
COMIX WORLD 66. Copyright Clay Geerdes. 915 Indian Rock Rd., Berkeley, CA 94707. World Rights Reserved. February 15, 1977. Logo by the one and only Scott Shaw, whose new funny stuff appears in Fear and Laughter and in Quack #2. Subs are $3.50 for 12, $6 for 24. Regulars can get 10 assorted back issues for $2 pp until March 31. * Here's LYN CHEVLI on DR. ATOMIC 4: "The Pipe and Dope Book is a marvel of engineering. Larry Todd makes the 32 pages seem like much more by stuffing them with a compendium of dope lore consisting of the historical, factual, mythological, practical, geographic and humorous. And like a true scholar, he includes a bibliography on the last page. All this is accomplished by the device of the worthy Doctor teaching his young and somewhat naive friend Billy such key items as fire safety when smoking, roach clip designing, plant growing and other assorted mysteries. There is a tremendous amount of specific information on hash-making greenhouse building and pipe construction. If all this abundance makes you think the book is crowded, hard to read, or unaesthetic, you're wrong. Todd has designed everything with beauty and care and made it all quite funny. . As our heroes are wafted from one location to another for on the spot coverage of various aspects of being a successful doper, their costumes are appropriately changed to reflect their surroundings. Seeing Dr. Atomic as a living Egyptian bas relief is a treat, but when he turns into a precious little winged cupid hovering in the air pollinating plants, he becomes positively transcendental. . Todd's rich imagination and eye for detail are lushly combined in the two page section illustrating the Dr. Atomic bag pipe for would-be highlanders. It is complicated dope chic at its best, and if I know Larry Todd, he has built a workable prototype himself and is carefully preserving it when not in use, in a climate controlled, dehumidified, ozone-controlled, double negative ion chamber, so that it will



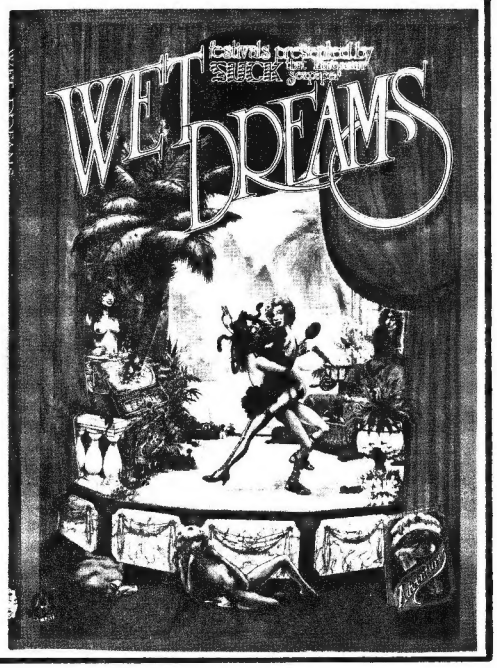
be in mint condition when the national dope museum is finally built with government funds. * Ms. Chevli is co-author/editor of TITS 'N CLITS, a comic of feminist humor, & #3 should be ready by March 1.* WET DREAMS is a collection of writings & photos from the Wet Dream Film Festival held in Amsterdam. Last Gasp Comix carries it.*



Turner got into the comix business via ecology and women's liberation. There were other companies around in 1969--Company & Sons, Arlington's S. F. Comic Book Co., but Turner wound up doing SLOW DEATH and the first underground women's comic, IT AIN'T ME BABE! (May 1970). The first few issues of SLOW DEATH remained eco-oriented, but the emphasis, strongly influenced by the EC comics, shifted quickly to serious stories dealing with all kinds of social and political problems. As with most ugs, SD dealt with reality and contrasted strongly with the fantasy orientation of overground comics. One idea that was going around was to do a Real War comic (counter-Sgt. Rock--Irons used the idea in his Sgt Easy and Smack Co, while Shelton used it in Sgt Death). SLOW DEATH 7 is the latest treatment of that idea. Bil Stout's cover was published in the SLOW DEATH ANTHOLOGY. The book was printed in mid-February and is now in stock at Last-Gasp.



The faddist aspects of the ecology movement have long faded away to join the ranks of sixties nostalgia, but SLOW DEATH FUNNIES is still on the scene. This title came to life back in 1969 when Ron Turner, Jaxon, Greg Irons, Fred Schrier, Dave Sheridan, Gary Arlington & numerous others were thinking about getting in to the minds of young folks via an ecology-oriented funnybook. An over-populated, heavily polluted civilisation was about to take it's last gasp and that gesture became the logo (a gasping skull) still used by the comix company at 2180 Bryant Street in San Francisco owned by Ronald E. Turner. A psychologist when I first met him in Fresno in the mid-sixties,



WIMMEN'S COMIX 7. Review by Lyn Chevli. It's a good book. Excellent front and back covers by editors Melinda Gebbie and Dot Bucher. I particularly liked the content of Bucher's back cover which I won't spoil by revealing. Petchesky did the inside front cover, another take-off on Frederick's of Hollywood, but it is freshly done and good satire. I was disappointed in the first story by Rae Page Stimler which is concerned with one of my favorite biographies, that of Anne Bonny, the pirate. I have only read 2 versions of the Bonny story, but I found it difficult to make sense of the Stimler version in which Anne Bonny and Mary Read both disguised as male pirates, become lovers. Later they are arrested and not executed because both are pregnant, but no accounting is made for how two lesbian lovers got into that condition. The strip is well drawn but concentrates on what to me are the least interesting parts of these two women's lives. However, I do think the tale, to be properly told, would need an entire book. Roberta Gregory's vice squad was true, sad and funny. Thank Goddess for a righteous lesbian cartoonist with a sense of humor. Temporary Sanity by Dot Bucher is a 2 page tale tightly packed with mental health, betrayal, a gorgeous murder and an ending with a bit of sad, but wry humor. Marjorie Munster by Chris Powers should be required reading for all men. It is one of the most delightful bits of violent fantasy I have ever seen and it is accomplished by Marjorie and her magic water pistol. I don't think I can comment properly on Chapstick by Terry Richards because I suspect it is based on TV commercials and I haven't watched TV in 15 years. Sorry. Corruptions Gleam by Heather Green is another true story, but the violence in it is directed against the woman who becomes an outlaw in the subway. Well done, but nothing funny about it. Joey Epstein's Petite Morte combines blood lust and lust lust, perpetuated by a tough gang of women. the punch line is a comment on what every woman already knows about sex. Lee Marrs got 4 pages to do Moonshine Mama and the story deserves it. I saw the pencilled version ages ago and was delighted to see the richly illustrated final product. It's even better than I remember. It, too, is sad-funny and spans 3 generations. Joyce Farmer's A Life of Her Own is a gory tale of double revenge in which just about every body gets it somehow. It's a good counterpoint to Shelby's soft story A Basket Case which also involves violence to and by women. The innocent victim is a cake of soap. The Confectionary by Melinda Gebbie has so many messages that it has to be read several times. It's worth it. For a two pager, Melinda has crammed it with goodies. The drawing is fine, lucid and subtle. The story is as garish as the heroine, but it works. Cecily Lang's Parking Ticket is the finest sort of retribution, as is Jailbreak by Sharon Rudahl. Strangers in the Night by Michelle Juras is a lovely one-pager which reminds me a little of Willy Murphy's style. As a whole, this book makes a strong political statement about women and their victimization. It is also a good example of the use of creative violence combined with humor to reveal facets of our socialization which may surprise a lot of people. * I'd like to tell you about Guy Colwell's Inner City Romance 3, but I've only seen the painted cover, so I'll include material on it along with Jaxon's WHITE COMMANCHE in my next issue. I will say that the Colwell book is not the full color one he painted and attempted to publish in Europe. That one was called EARTH ERECTILE and I've heard some of it has been printed in CHARLIE but I haven't seen it.* Readers are welcome to write and comment, argue with, or discuss anything in CW. Say your piece. --Clay, February '77.

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